

ICF.I. Bulletin

INSTITUT CANADIEN DU FILM

Collège Jean-de-Brébeuf,

3200 Chemin Ste-Catherine, Montréal 26

CANADIAN FILM INSTITUTE

Head Office,

1762 Carling Avenue, Ottawa 3

FESTIVAL REVIEWS: VANCOUVER — MONTREAL — STRATFORD



HIROSHIMA, MON AMOUR

Shown at Vancouver, Montreal and Stratford

1960 VANCOUVER

A. Eric Gee

The third annual Vancouver International Film Festival completed a successful two-week presentation on July 23rd. This year it was chosen to lead off the main Vancouver International Festival of the Arts, which ran for nearly four weeks following the closing of the film events.

A number of factors have helped place this Film Festival in the position of the finest in North America. First, and most important, is the fact that we have been able to present a program of the finest feature films and documentaries.

A second factor, equally important, is the Festival's Film Committee. These half-dozen volunteers are completely separate from the main Vancouver Festival Society and their hard work is responsible for the success of the Film Festival.

A third factor in establishing this Film Festival has been the opportunity to hold a competitive festival for Short Films, Documentaries and Children's Films, while the Feature category remains non-competitive. Thus, the Film Committee can invite and receive some of the major prize-winning films from other Festivals, improving the artistic quality of the presentation.

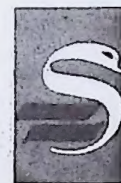
Finally, again this year the Film Festival was fortunate in having three excellent Judges: Dilys
(continued on page 4)

Canadian audiences have the unique privilege of enjoying three of the eleven non-competitive international film festivals which have been recognized by the International Federation of Associations of Film Producers. Although a number of the films were shown at one or both of the other festivals, each festival has a distinctive character. The variety of flavour can be readily seen in the reviews which follow.

1960 STRATFORD

Bryan Barney

The Fourth Stratford International Film Festival held a few pleasant surprises. Some scheduled entries failed to materialise, but it's unlikely much disappointment was expressed at their replacements: *Aren't We Wonderful* (Germany), *The Pickpocket* (France), and *Il Generale Della Rovere* (Italy). As it happened, one of the real joys of the Festival was the German entry. The reputations acquired at other festivals by such films as *Wild Strawberries*, *Hiroshima Mon Amour*, *The World*



Of Apu and *Ikiru* were reinforced by audience response at their screenings in Stratford. But along with these anticipated pleasures there was always the hope that something exciting would emerge from the cluster of unfamiliar titles which popped up, for the most part, on the afternoon programmes. *Aren't We Wonderful* was just such a film. It turned out to be a sharp, satirical and at times savagely funny piece of work which examined the attitudes of a number of Germans from the rise of Nazism to the industrial recovery of the present time.

Though I wasn't able to catch them, two other unheralded films of more than routine interest were the Russian entry, *Serge*, an affecting study of a young boy in a small provincial town, and from Yugoslavia, *The Ninth Circle*, an impressive work concerning a young Jewish girl hidden by gentile friends of her family when they are all deported during the last war. But at this point, by way of straightening out the score, mention should also be made of *Adamos* (Russia) and *The Trial* (Czechoslovakia). If ever two films, in the words of the late James Agee, deserved to walk alone, tinkle a little bell and cry "Unclean, unclean!" these are they.

FOCUS ON MUSIC

A new feature of the Festival was the Focus On Music programmes which took place on two consecutive evenings. The first evening David Raksin discussed the special problems, techniques and motivations in creating music for films and illustrated
(continued on page 4)

Du 12 au 18 août 1960, Montréal a son premier Festival International du Film. Tous reconnaissent, avec raison, que cet événement marque une date dans l'évolution du cinéma au Québec.

Comment ce festival a-t-il pris naissance? Tout simplement, des individus qui s'intéressent au cinéma depuis des années, décident un jour d'organiser un festival de films. Ils forment un comité; un président: Pierre Juneau, un secrétaire: Fernand Cadieux, des directeurs: Guy-L. Côté, Jacques Lamoureux et Jean-François Pelletier, un conseiller: Guy Glover, un administrateur: Germain Cadieux. Ce comité est placé sous la présidence d'honneur du célèbre McLaren.

ORGANISATION

Organiser un festival international est un "machin" énorme et les responsables s'en aperçoivent à mesure que les difficultés surgissent. Mais ils ne reculent pas. La tenacité et la hardiesse dont ils font preuve, accompagnées d'une réelle connaissance cinématographique, expliquent en grande partie le succès de leur entreprise.

Au mois de mai 1960, la Fédération Internationale des Associations de Producteurs de Films, réunie à Cannes, accorde le titre et les honneurs de *Festival International* au Festival du Film de Montréal. Lui conférant le caractère de festival démonstratif, hors compétition, aucun prix ne peut être décerné mais les organisateurs sont libres de choisir leurs films tout en invitant les pays à soumettre leurs suggestions.

CHOIX DE FILMS

Pour une fois, les critères dépassent le caractère commercial des productions. Les films doivent être récents et de grande qualité. M. Pierre Juneau déclare dans le Programme du Festival: "Nous nous proposons de faire voir les films où s'expriment les cinéastes les plus personnels et les plus vigoureux du monde entier. C'est important, nous semble-t-il, que par le cinéma, autant que par le théâtre, le roman ou la poésie, Montréal et le Canada tout entier soient en contact avec les préoccupations actuelles du reste du monde et participent à la vision que peuvent avoir actuellement les cinéastes de Paris, de Tokio, de Mexico ou de Stockholm." Ce but, sauf pour une ou deux exceptions, est atteint. 13 longs métrages, produits pour la plupart en 1958 ou 1959, proviennent de 8 pays: France (4), Grande-Bretagne (3), Japon, Italie, Mexique, Inde, Etats-Unis, Pologne. Les courts métrages, au nombre de 25, représentent aussi 8 pays: Etats-Unis (5), France (4), Canada (4), Pologne (3), Grande-Bretagne (3), Israël (2), Hollande (2), Tchécoslovaquie (2). (Ces chiffres concernant les courts métrages sont approximatifs, par suite des changements au programme). S'ajoutent à cela, le film-ouverture de McLaren et le remarquable film-annonce d'Arthur Lipsett.

Comme il se doit, tous les films sont des primeurs au Québec. De plus, "Pickpocket" est présenté en première nord-américaine et "Ali and the Camel" en première mondiale.

Les deux films qui semblent avoir été les plus aimés sont: "Hiroshima, mon amour" et "Cendre et Diamant". Ces oeuvres, si l'on consulte les diverses critiques, se rangent parmi les meilleures productions mondiales actuelles. Le public montréalais a donc su voir leur haute tenue artistique et leur grande valeur humaine. On dit toujours que notre public

souffre d'infantilisme... Cette affirmation courante ne serait-elle pas à réviser?

Les courts métrages, la plupart remarquables, sont aussi très appréciés par l'auditoire. La présence des productions de l'ONF fait constater une fois de plus combien l'attitude des distributeurs montréalais est incompréhensible. Même si plusieurs films de l'ONF jouissent d'une réputation mondiale, même si le public manifeste de l'intérêt (le Festival le prouve), ces distributeurs persistent à ne les mettre que trop rarement à l'affiche. Un changement serait souhaitable.

Les enfants ont aussi leur part dans le Festival. Deux longs métrages, choisis judicieusement, leur sont consacrés. Ce fait est à signaler car, de plus en plus, à l'échelle internationale, on se préoccupe du cinéma pour la jeunesse.

SALLE ET ASSISTANCE

Le choix du Loew's peut sembler à première vue téméraire (frais de location, grandeur de la salle) même si ce cinéma convient bien à un festival par sa situation au centre de la ville, par sa capacité (plus de 2,800 sièges) et par son caractère "fashionable". Mais l'on sait maintenant que l'optimisme des organisateurs était justifié. L'assistance au Festival se classe parmi les records enregistrés à Montréal. Trois films sont présentés à guichet fermé: "Hiroshima", "Pickpocket" et "Cendre et Diamant". Même les séances du matin pour les courts métrages comptent un public de plus de 800 personnes. Les films pour enfants attirent aussi un auditoire considérable. Et il ne faut pas oublier que la majorité des films sont présentés deux fois.

L'intelligente publicité faite autour du festival est certainement un des atouts de sa réussite. Dès le 10 juin, des communiqués paraissent dans les journaux. A partir de cette date jusqu'à l'ouverture officielle, on publie des articles sur le festival et sur les films. Ces communiqués, pour une fois, renseignent vraiment sur le cinéma et ne sont pas uniquement un résumé de scénario. On distribue aussi un dépliant publicitaire donnant un commentaire sur chaque film et un programme contenant l'horaire détaillé. Le public a donc à sa disposition tous les renseignements nécessaires et on lui accorde en plus une grande facilité pour l'achat des billets.

Le festival n'aurait pas remporté un tel succès sans la contribution des représentants officiels des pays, sans l'attitude intelligente de la censure (heureuse initiative!) et sans la bienveillante collaboration des distributeurs.

LE PUBLIC

Une organisation efficace, une publicité "pensée" et un bon choix de films seraient restés lettre morte sans un public intéressé. Le Festival prouve de façon indéniable que Montréal possède un public pour les films de qualité. Déjà les distributeurs se posent des questions. Leur attitude conservatrice qui leur fait choisir uniquement, ou presque, des films américains à succès, des comédies britanniques et des "navets" italiens ou français, serait donc fautive? Le Festival en est une preuve. Puisqu'il s'agit d'une industrie et d'un commerce, les distributeurs savent maintenant que les films de qualité peuvent remporter un succès financier. On peut donc espérer que bientôt il ne sera plus nécessaire de se rendre à New-York ou à Paris pour voir de bons films. A condition évidemment qu'il y ait aussi une évolution du côté de la censure dont les "versions filtrées" sont d'un tel anachronisme, pour ne pas dire plus.

(voir page 6)

NEW FILMS

..... FROM NORTHERN FILMS

GLACIERS

Tells how glaciers are formed, with live-action studies of glaciers on Mt. Rainier, in Alaska, Greenland and Antarctica. Moraines, nunataks and other glacier features are shown and defined. Animated map shows how ice spread over Canada and the northern United States, and then receded at least four times during the past million years.

Film relates the present warm era to the ice age of the past.

14 minutes colour price: \$144.00

NEW BOY SCOUT FILM

HIGH SCHOOL OF THE HIGHWAYS

sound, black and white — Service charge: \$2.00

In 1959 there were 400,000 car accidents, 3,200 people were killed and 83,000 injured, with an economic loss of four hundred million dollars. This new film on teaching highway safety will be a worthwhile addition to any scout, rover or leader's programme.

2ND NIPPON JAMBOREE, 1959

sound, Colour Service Charge: \$4.00

Despite the lack of English commentary or sub titles, this colourful film story of the 2nd Nippon Jamboree held at Biwa Lake, Shiga, Japan, in August, 1959, is well worth seeing. Scouts will be impressed by the oriental music and will see how the Japanese Scouts run a national Jamboree.

CITIZENS OF TOMORROW

sound, black and white — Service Charge: \$3.00

"Among Boy Scouts, Brotherhood transcends race and religion". This interesting film was a gift to the Scouts of Canada from the Boy Scouts of Viet Nam. It shows the real value of Scouting and gives an insight into Scouting in a far-off land. (English sound track with sub titles in Viet Nameese).

OVERTURE — Produced by the United Nations

This is an extremely well made film on a moving theme — the brotherhood of man. The film is based on a performance of Beethoven's Egmont Overture in the UN building, the main part of the overture serving as an accompaniment to profoundly affecting scenes of human suffering and achievement. A powerful montage of the peoples of the world in war and peace, want and despair, reconstruction and hope. No commentary or dialogue.

16mm 9 minutes b & w — Service Charge \$1.00

FISHERMEN — Produced by the National Film Board

To portray a special breed of free men who must choose between the frugal life of independence and the surer award of commercial fishing. For general audiences and intermediate-high school social studies classes.

This is a study of the significant changes taking place in the east coast fishing industry. The neighbouring villages of Petite Anse and Petit de Grat afford a basis for comparison between the traditional ways of the inshore fishermen and the more profitable methods of commercial fishing.

French version available.

16mm 22 minutes b & w — Service charge \$2.50



Northern Films' camera in place for photographing Winthrop Glacier on Mt. Rainier (near Tacoma, Washington). Camera is at about 8,000 feet; top of Mt. Rainier is 14,408 feet altitude.

THE NEW GIRL — Produced by On Film Inc. for the President's Committee on Government Contracts.

To educate the public on the social and economic importance of employment without bias.

For employer and employee groups, church groups, union and trade organizations, civic groups.

Content Examines a situation in which a company breaks with its tradition by employing a Negro. Portrays the emotional elements involved, emphasizing the necessity of careful planning for the problems of human association and the importance of training for work.

16mm 31 minutes b & w Service charge \$3.00

STARTING NURSERY SCHOOL: PATTERNS OF BEGINNING — Produced by Vassar College

To present an approach to beginning school which has been found to reduce separation anxiety.

For nursery school and kindergarten staffs; students of early childhood education, parent groups.

Content An approach to "leaving home and mother" to start school. Based on a series of tastes and trials, it avoids sudden separation and excessive, teasing gradualism. Shows the process of adjusting the youngster to his new surroundings and the procedure for gradual separation of child and mother.

16 mm 20 minutes b & w

Rental \$6.50

Purchase: \$120.00

A full description of the Library and Information Service at CFI may be found in "The Canadian Film Institute — The cataloguing and classification in its library and information service", Occasional Paper No. 28 written by Beatrice Trainor for the Canadian Library Association. Published in June, 1960, this paper is available from the Canadian Library Association, 63 Sparks Street, Ottawa for \$1.00.

1960 VANCOUVER (concluded)

Powell, movie critic of the London Sunday Times; George Stoney, the American documentary producer, director and writer; and Charles Topshee, the Executive Director of the Canadian Film Institute.

In the Short Fictional category (under 50 minutes), the winner of the Silver Plaque was the Czechoslovakian puppet film, "Mr. Prokoup, Acrobat", while the Polish puppet film (actually animated match boxes) "Changing Of The Guard" won an Honorable Mention.

No award was presented to a Children's feature-length film, but the Polish cartoon "Mouse And Cat" won the Silver Plaque as the best in Children's Entertainment (short.) A health film for children, "About The Human Body", from the U.S.A., won the Diploma as the best in the Children's Educational category.

This was the first year for an Amateur Film section. Of some thirty films submitted, twenty-one were presented in a special series of showings during the week following the main Film Festival. Although these films came from ten different countries the Judges were unanimous that the Silver Plaque be presented to one which was the work of a Vancouver artist, "The Puppet's Dream" by Al Sens. This was Mr. Sens first attempt at film making and, in very colorful abstract patterns, he depicted what a little clown dreams after being hit on the head by a bouncing ball. Another interesting point was that this film was silent. The Judges felt this was in its favor, although Sens himself had been uncertain whether to leave it silent or put on a track. The largest group of entries in this Amateur section were six from Italian Cineclubs. These were so impressive, as a group, that Honorable Mention scrolls were presented to all six.

In the large Documentary category there were nine sub-sections. The Silver Plaque winner was in Science and Agriculture: the National Film Board of Canada production, "Universe", directed by Colin Low and Roman Kroitor. Diplomas were given to Japan's "Chogolisa, The Bride's Peak", as the feature-length Documentary and to "Call Of The Open Air", from Denmark, in the Travel section. In Fine Arts, another NFB film, "City Out Of Time", won the Diploma, with Honorable Mention going to "Cubism" from France. "The Drama Of Metal Forming" won the Diploma for Shell Oil of Great Britain and "Steel", from Poland, received an Honorable Mention in the Industry and Commerce classification.

Among the Instructional films, another Shell Film from Great Britain, "Schlieren", won the Diploma and Honorable Mention went to Britain's Richard Williams for his cartoon treatment of "The Story Of The Motor Car Engine". The British Broadcasting Corporation took two awards in the Health and Welfare Category. "Main Street, Africa" won the Diploma and "Murder By Neglect", a study of present day Sicily, won Honorable Mention. A second Honorable Mention was presented to "Surgical Anatomy Of The Pulmonary Hilum", a strictly medical film produced in the United States by the University of Washington.

A retrospective showing was presented during one Saturday afternoon program. Mr. Topshee, our Judge from the C.F.I., showed a series of early Canadian films, including footage from as far back as 1922 and an excerpt from one of the first sound

1960 STRATFORD (concluded)

his talk with clips from films he had scored. On the second he filled in for Andre Previn, who was unable to be present, with snippets from films scored by Mr Previn. Though the idea of featuring film composers seemed sound enough, both evenings were something of a disappointment. It was all pretty familiar stuff. It may be that we've been spoiled in the past by a number of unusually good radio programmes devoted to aspects of film music and the approach of composers to their work; for though a highly articulate personality, Mr Raksin was not particularly enlightening. One can hope that next year a director or cameraman or a craftsman working in an area of film less thoroughly ploughed for the layman than film music might be persuaded to attend.

FESTIVAL AWARDS

Finally, it's worth putting on record the awards of the Festival. The Critics' Award was given to *Ikiru*, with special commendations for *Wild Strawberries*, *Serge*, *Hiroshima Mon Amour* and *World Of Apu*; Best Performance by an actor to Trevor Howard for *Sons and Lovers*; Best Performance by an actress to Emanuela Riva for *Hiroshima Mon Amour*; and a joint director's award to Akira Kurosawa for *Ikiru* and Georgi Danelia for *Serge*. Short films singled out for special commendation were *Unseen Enemies*, *Universe*, *The Violinist*, *Interview*, and *Tournament*.

The C.F.F.S. Award for significant advance in means of expression and content was awarded to *Hiroshima Mon Amour*.

Bryan Barney is the author of the Stratford Film Festival's program notes. He is active in film society affairs as a Director of the Toronto Film Society.

features made in Canada, "The Viking". He also presented some more recent films which have won Canadian Film Awards and spoke on the hopes and plans for the formation of a Canadian Film Archive. This interesting afternoon of film stressed the point that Canada's role in film production goes back farther than most people realize.

The weakest assortment of films, as a group, were in the Children's category. In the past Vancouver has had strong participation by Britain's Children's Film Foundation, by Japan and Russia. This year the latter countries did not submit children's films and the CFF was unable to submit any new features. These were sorely missed. The Rank Organization of Canada submitted "Johnny On The Run", an old CFF film which was not up to par with those of the past two years. The Children's Film Society of India presented the feature "Scout Camp", which was interesting but too long to hold the attention of the children's audience. It was unfortunate that this poorer showing in the Children's group occurred in the year when the Film Committee planned and publicized special children's screenings for the first time.

Not only did Eric Gee play a large role in planning the Vancouver Film Festival, but as chairman of the Pacific Federation of Film Societies he chaired the panel which presented the Canadian Federation of Film Societies' Award to Ashes and Diamonds.

HAANSTRA FILMS NOW AVAILABLE

Winners of a handful of international awards, the films of Bert Haanstra are now available in Canada. These are not only the finest films produced in the Netherlands but rank among the best of the international film industry. All films have been shown at International Film Festivals.

Available from the Canadian Film Institute.

AND THERE WAS NO MORE SEA

"An immensely rich and satisfying documentary. Haanstra has a supere sense of colour and montage and brings these talents into full play in this study of a vanishing folk culture in Holland during the land reclamation projects in the Zuidersee area." (Vancouver Festival notes)

22 minutes colour Service charge \$3.00

GLAS

"In a cine-poem, light and deft and full of humour, Bert Haanstra contrasts the mysterious refinement of the work of men with the uniformity of machines. A genuine delight in the creativeness of men's hands is communicated through sight and sound, colour, music and brilliant editing. The colour photography is impeccable, and again used to clear purpose, so that it combines with image and rhythm for the expression of an idea: the glass-maker speaks for himself through the vivid works of art that he breathes life into. Like the film's director, he is rich in his involvement with his work. GLAS has won awards at every international event to which it has been submitted." (Toronto Film Society)

12 minutes Colour Rental: \$5.00 — \$7.50

SPEAKING OF GLASS

Photographed in the same glassworks as GLAS, this version has been made more in the style of a functional documentary. It is remarkable for its excellent photography and clarity of presentation of automation in a glassworks and the individual craftsmanship of the creative glass blower.

This film has been programmed to precede a showing of GLAS. The contrast in the styles is of considerable interest to those interested in the film-making process.

20 minutes b & w Rental: \$5.00

REMBRANDT, PAINTER OF MAN

Using the best of Rembrandt's human studies to support it, Haanstra gives us a picture of the whole man — his life and his work.

"Each phase of Rembrandt's life is linked by self-portraits, working up to a crescendo, using superimposition, to give a wonderful commentary on the man. His paintings are a cameraman's delight, for every work is perfectly lit. The mood of the music matches the mood of the film, and the commentary, written by Lindsay Anderson, one of the leading members and spokesmen for the Free Cinema Movement in England, is refreshingly restrained. An art which conceals art, putting nothing in the way to our enjoyment of some of the greatest canvases ever produced." (Stratford Festival notes)

20 minutes colour Rental: \$7.50 and \$10.00

FANFARE

Haanstra's first feature film. Perhaps this is not the masterpiece that his short films are but it ranks as one of the most delightful films seen in Ottawa for some time. Of particular interest to film societies and Dutch communities.

Although a sub-plot concerns itself with a young couple in love, chief interest is focussed on the rivalry between two innkeepers which splits the village band in half — almost. A series of disasters follow one another as the leaders of each faction try to steal the band's banner and each others instruments. Each group rehearses a specially composed number for a band competition only to discover that the two different numbers blend in harmony at the contest. As the cup is carried back to the village, all is well — almost.

For scale of rentals, apply to Canadian Film Institute.

95 minutes b & w Rental: Apply CFI

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SPRING BULB PLANTING TIME IS HERE

FOUR FILMS AVAILABLE
FREE OF CHARGE

On application to CANADIAN FILM INSTITUTE
A GIFT FROM DIRK 20 min Colour

After hearing the legend about a nobleman who gave much of his wealth for one firebird tulip bulb, a small boy who lives on a canal boat in Amsterdam determines to find a firebird tulip bulb for his mother's birthday.

MIRACLE OF THE BULBS 20 min. Colour

Through stop action photography film follows the miraculous growth of a bulb. Growth begins with the first spring shower, plant develops in the warmth of the sun and matures in gay blossom. Film includes a wide variety of Holland's most beautiful flowers.

PROMISE OF SPRING 20 min Colour

An informative film on how to get best results from world famous imported Holland spring flowering bulbs.

SPRINGTIME IN HOLLAND 20 min. Colour

Delightful film that depicts the full beauty of Holland at tulip time. Takes the viewer on a tour of the Netherlands in the Spring — past picturesque windmills, lovely cities and quiet waterways to the gaiety of a flower festival. Turns to the grading, sorting and packing of the bulbs for shipment all over the world.

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PRAISE THE SEA

"This short film, loaded with international prizes, attempts a personal interpretation of the Netherlands, with special reference to its dependence on wind and sea. It portrays and contrasts through a succession of short and in themselves complete sequences how the modern way of life relies on and springs out of these natural, rudimentary elements." (Monthly Film Bulletin).

This experimental film was shown at Stratford and Vancouver Film Festivals this season. No commentary.

23 minutes b & w Rental: \$5.00 and \$7.50

Roy Tash, pioneer Canadian motion picture cameraman, has generously contributed to the Film Archives two pieces of 35mm film taken by himself with a home-made camera at the age of 16, a still photo of Doug Fairbanks, Sr. doing acrobatics on the roof of Toronto's Christie Street Hospital, a sketch and a number of copies of *International Photographer* and *American Cinematographer* from 1922 to 1936.

FILM SOCIETY SEASON BEGINS

During the last season, member societies of the Canadian Federation of Film Societies presented programs to more than 20,000 film society enthusiasts. It appears that the 1960-61 season promises further expansion of the film society movement and an even greater supply of outstanding programs.

Eight new societies have joined the Federation — Canadians for United Nations Film Society, (Toronto), Cîné-Campus de l'A.G.E.U.M. (Montreal), Ciné-Club Schefferville (Schefferville, P.Q.), Ciné-thème (Montreal), Italian Film Society (Toronto), Kelowna Film Society (Kelowna, B.C.), Rothesay Collegiate School Film Society (Rothesay, N.B.), and Vulcan County Film Society (Vulcan, Alberta). Ciné-Samedi of Montreal has become active again and is a member.

Six societies have memberships of more than 1,000. Ottawa Film Society expects to recruit more than 2,000 members and possibly 2,300 members for its three series. Cine-Club Saint Jean in Eastview (Ottawa) is probably the smallest with a membership of 20.

GERALD PRATLEY ON RADIO

Those who still listen to radio will undoubtedly have heard Gerald Pratley on films. In addition to spots on *Audio* and *Assignment*, he has two regular programs: *Movie Scene* at 12.45 p.m. EDT on the Trans-Canada network (Eastern - Ontario, Quebec, Maritimes and Newfoundland) and *Music From the Films* on the Dominion Network at 6.00 p.m. EDT on Sundays. Film Society enthusiasts should be especially interested.

STAFF CHANGES AT CFI

The Canadian Film Institute is pleased to announce that Mr. J.S. Anderson, Miss Sylvia Spiegelmann and Mrs. Shirley Anne Webb have joined the staff.

Mr. Anderson, an accountant for C.F.I. since August 15th, has had extensive experience in accounting with the R.C.A.F. He has joined Mr. H. Stephens and Mr. M. Carrière.

Miss Spiegelmann comes to C.F.I. from the French Embassy to undertake the film society operation. Her cosmopolitan background includes extensive travel and research in Europe and the United States in addition to teaching experience in the Middle East and press work in South Africa.

Mrs. Webb who came to Canada from England last June brings experience in four specialized libraries to her position as CFI librarian. This experience and her interest in films will be invaluable in developing the new Information Service.

Mrs. Frances Morris and Miss Beatrice Trainor who have contributed so much to the development of the Information Service have left CFI to follow their separate careers. Mrs. Morris has departed for New Delhi, India to be with her husband who is with the Department of External Affairs. Miss Trainor has taken a position with the Canadian Broadcasting Corporation in Toronto.

FILM: AN ANTHOLOGY,' compiled and edited by Daniel Talbot.

"Although I had always been an ardent movie-goer, I had preferred not to investigate the literature on the film or read the serious critics. I knew what I liked in a movie, I had developed my own ideas as to what constituted artistry in this medium, and I had a strong suspicion that writing on the film would tend toward press-agentry. But after watching in bug-eyed astonishment the internal movements of a major picture company in operation (I still wonder how pictures get made at all in these medieval, monolithic establishments), curiosity interposed and before long I began rummaging through hundreds of books and articles. Subsequently it struck me that here was a vital body of writing. Hence this book".

The result of his reading is this well selected anthology, containing some of the best and most pertinent writing on film, and showing an admirable restraint in avoiding clutter. The arrangement of the articles has an appealing simplicity - Section I: Aesthetics, social commentary and analysis. II: Theory and technique. III: History and personal. The film-maker, critic and historian are allowed to speak for themselves - the section on Theory and Technique, for instance, is the writing of film-makers themselves - Pudovkin, Eisenstein, Rene Clair, Jean Cocteau and Paul Rotha, rather than the amateur theorist.

Though the book contains little which would not be familiar to the film enthusiast, he can derive much pleasure in browsing among these gems, and be grateful that he can discard his well-thumbed copy of LIFE for September 5, 1949, containing James Agee's *Comedy's greatest era*. To those who have read little on films, this book is an informative and provocative introduction to be warmly recommended. Available in Canada from Musson Book Company Ltd., 103 Vanderhoof, Ave., Toronto 17. Price: \$9.95. B.H.T.

The ever-expanding Library and Information Department of CFI is grateful for contributions. The most recent is a collection of books and periodicals sent by Don Hamilton, Supervisor of the Audio-Visual Aids Branch of the Alberta Department of Education. Many thanks.

1960 MONTREAL (conclusion)

AVENIR

Actuellement, on entend partout cette affirmation que le Festival devrait être établi sur une base annuelle. Selon l'un des organisateurs, le Festival ne peut devenir un organisme permanent sans l'appui des pouvoirs publics. Cannes, Venise et autres reçoivent cet appui. Puisque l'on s'accorde à affirmer que Montréal doit avoir son *Festival International du Film*, il faut que les autorités concernées prennent conscience de la tâche qui leur incombe, et cela sans tarder.

Mademoiselle Renée Côté travaillait auparavant au Centre Catholique National du Cinéma. Elle dirige le nouveau bureau de l'Institut Canadien du Film à Montréal et elle contribue régulièrement à l'édition de ce Bulletin.